DOCUMENT RESUME

ED 478 748 SO 035 043

AUTHOR	Beck, Jill; Appel, Morgan
TITLE	Designing for the Future: Curriculum Planning for a National Network of Arts Education Partnerships.
PUB DATE	2003-04-07
NOTE	34p.; Paper presented at the Annual Meeting of the American Educational Research Association (84th, Chicago, IL, April 21-25, 2003).
PUB TYPE	Reports - Research (143) -- Speeches/Meeting Papers (150)
EDRS PRICE	EDRS Price MF01/PC02 Plus Postage.
DESCRIPTORS	*Art Education; *Curriculum Development; Elementary Secondary Education; *Fine Arts; Formative Evaluation; *Partnerships in Education; Public Schools; Research Design
IDENTIFIERS	Network Based Approach; University of California Irvine

ABSTRACT

Sound, research-based educational reform principles suggest that public schools need arts education as a regular component of a comprehensive curriculum that will lead to student success, and that Universities can and should apply their vast stores of expertise and personnel on behalf of K-12 improvements in teacher support and child learning. This objective can be accomplished by university-school partnerships using a multifaceted, user-friendly curriculum design based on research and effective practice. A study examined the iterative processes and outcomes of curricular development and project planning for ArtsBridge America, a unique arts education partnership among research universities (n=14) in five states and public schools (267), many of which are underserved, underfunded, and underperforming, according to state and national criteria. The study documents the changes to the planning process based on the results of a comprehensive needs assessment undertaken by researchers at the Claire Trevor School of the Arts at the University of California Irvine, the founding campus of the ArtsBridge. This paper presents in detail the revised and field-tested constructivist project planning design that emerged from the study. Appended are traditional ArtsBridge planning documents and re-designed ArtsBridge planning documents. (Contains 59 references and 1 figure.) (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

Designing for the Future: Curriculum Planning for a National Network of Arts Education Partnerships.

Jill Beck
Morgan Appel

ED 478 748

SO 035 043

BEST COPY AVAILABLE

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

J. Beck

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent

DESIGNING FOR THE FUTURE: CURRICULUM PLANNING FOR A NATIONAL NETWORK OF ARTS EDUCATION PARTNERSHIPS

Presentation for the Annual Conference of the American Educational Research Association
April 22, 2003, Chicago, Illinois

Jill Beck, Ph.D., Director, The da Vinci Research Center for Learning Through the Arts; Dean, Claire Trevor School of the Arts, UC Irvine

Morgan Appel, MBA, Research Specialist, The da Vinci Center, Claire Trevor School of the Arts, UC Irvine

Introduction

Highly diverse metropolitan areas across the United States are facing a great challenge in restoring the arts to public schools (Mills, 1977; Goldstein, 1983; Farr, 1990). Although returning the arts to schools is an important objective in and of itself, recent research suggests that a correlation exists between high-quality arts courses and improved academic achievement, literacy, social skills and cognitive skills, making a strong argument for reinstating the arts in public education as part of a national effort to combat the achievement gap between high-performing and low-performing public schools. In this process, arts education integration can be used as a catalyst for whole school change, addressing vital issues such as academic achievement, professional support for teachers using innovative strategies, and increasing parental involvement in the education of their children (Beck and Appel, 2002; Lynn, 1987; Fowler, 1978, 1984, 1988, 1989, 1994; Fowler and McMullan, 1991; Craig, 1994).

Research shows that it is critical to build capacity among classroom teachers to integrate the arts into their content and delivery strategies. With guided professional support that is sensitive to the needs of individual teachers and classrooms, teachers can become well versed in these strategies and pass them along to colleagues and administrators (Beck and Appel, 2002; Loucks-Horsley, 1996; Peixotto and Fager, 1998; Whitworth, 1999; McRobbie, 2000). Sound, research-based educational reform principles suggest that public schools need arts education as a regular component of a comprehensive curriculum that will lead to student success, and that universities can and should apply their vast stores of expertise and personnel on behalf of K-12 improvements in teacher support and child learning (Beck and Appel, 2002; Roser, 1990; Berk, 1991; McKenna, 1999). This objective can be accomplished by university-school partnerships using a multifaceted, user-friendly curriculum design based in research and effective practice. If curricula are designed for implementation by educational partnerships between advanced university students, faculty members, and classroom teachers, frameworks must be straightforward, user friendly, and easily evaluated in light of larger educational reform.

The purpose of this study is to examine the iterative processes and outcomes of curricular development and project planning for ArtsBridge America, a unique arts education partnership between 14 research universities in five states and 267 public schools, many of which are underserved, underfunded, and underperforming, according to state and national criteria. The study

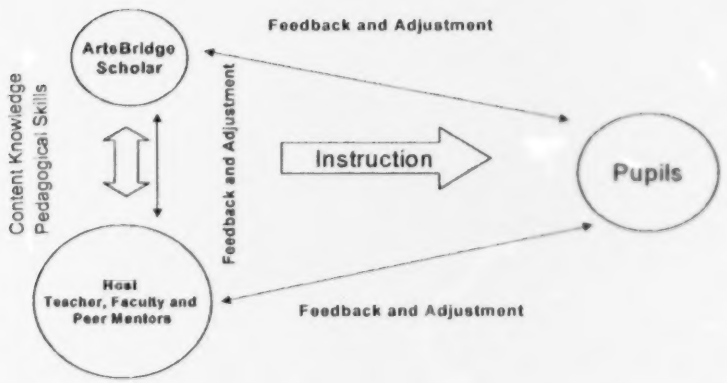
documents the changes to the planning process based on the results of a comprehensive needs assessment undertaken by researchers at the Claire Trevor School of the Arts at the University of California, Irvine, the founding campus of ArtsBridge, which started as a California program and began national dissemination in 2001. The revised and field-tested constructivist project-planning design that emerged from this study is presented in detail.

About ArtsBridge America

ArtsBridge America is an arts education partnership program operating at 14 universities in five states, providing service learning stipends to qualified university students to provide instruction in the visual and performing arts and to work collaboratively with classroom teachers to create lessons in the arts linked to the needs of pupils. The objectives of ArtsBridge America are: (1) to provide ongoing instruction in the arts for K-12 pupils in urban schools in a manner that allows them to explore their own creativity while benefiting from the intrinsic and cross-curricular value of the arts; (2) to provide continuous, capacity-building professional support for K-12 teachers in urban schools that affords unique opportunities to integrate the arts into the traditional curricula in ways that address local, state, and national standards; (3) to provide school-based service learning opportunities for top university students in the visual and performing arts in local primary and secondary schools; (4) to promote and present teaching opportunities and career pathways in the arts among highly qualified university students; and (5) to conduct and disseminate research on partnerships in the visual and performing arts that informs local educators, policymakers, and the public at large. Strategies used by ArtsBridge America are well aligned with bipartisan educational agendas that value the arts as a fundamental component of the core curriculum in K-12 and that call for "no child to be left behind."

ArtsBridge America student scholars endeavor to build projects with their host teachers that are integrative and cross-curricular, incorporating reading, writing and speaking. It is in the project-planning process that the professional support relationship typically begins, emerging out of the cooperative work of ArtsBridge America student scholar and teacher. The parameters of the relationship are mutually determined and highly individualistic, ranging from primary teachers with no arts training whatsoever to secondary specialists who are very much grounded in arts curricula and require highly specialized assistance. In the case of ArtsBridge America, the "whats" are clearly understood, but the "hows" are left to the team to determine, themes that are consonant with findings from studies of effective learning organizations and communications theory (Senge, 1994; Stacey, 1992; Bolman and Deal, 1996; Choo, 1996; Argyris, 1993; Thomas and Ely, 1996; Weick, 1976, 1979). The ArtsBridge America model of instruction and professional support is presented in Figure 1 below:

Figure 1: The ArtsBridge America Model of Instruction and Professional Support



Rethinking Curriculum Development

Although ArtsBridge California programming demonstrated a significant degree of success over the course of its five-year history, the program began to reflect upon its own curricular development processes as it began to disseminate to other states. Early research undertaken by the program showed that some ArtsBridge student scholars reported difficulty in mastering and addressing content standards and connecting them to projects and activities. Student scholars also suggested that many project activities undertaken during their tenure in the classroom were based on what they felt intuitively to be correct, rather than rooted in proven practice. These activities were not consistently evaluated in terms of specific learning outcomes, national and state standards for the arts and other disciplines, and acquisition of more general sound habits of mind. In some cases, projects were not easily captured in a useable format for use by ArtsBridge partner teachers and others at the school site[1]. These findings in the context of national expansion served as an impetus for re-examining the project-planning design.

As part of the dissemination support from the United States Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE, 2001-2004), ArtsBridge America undertook a comprehensive needs assessment to produce a robust portrait of the impacts of its existing curricular framework and project-planning guidelines. This needs assessment included a comprehensive review of the literature on arts education and project planning; an analysis of best

[1] A copy of the 'traditional' project planning tools employed by ArtsBridge America from 1996-2002 is included as Appendix A.

BEST COPY AVAILABLE

practices and lessons learned from over 400 existing project plans submitted by ArtsBridge America and similar service learning programs in the arts; a survey of 155 ArtsBridge student scholars across the state of California that included opinion and behavioral items; interviews and focus groups with 35 ArtsBridge America student scholars, their host teachers, and administrators; and observations of ArtsBridge America student scholars delivering instruction in the K-12 setting. The methodology follows from similar studies of arts education partnerships that use multiple research phases, multiple methods, multiple observers, and multiple data sources (for example, see Burton, Horowitz, and Abeles, 1999; Beck and Appel, 2002).

Surveys that elicited data about the development and use of project plans were subjected to multiple descriptive and correlational treatments using Statistical Package for the Social Sciences (SPSS) and open-ended responses were coded using Hyper Research 2.0. The coding schematic used in the analyses of interview, focus group, and observational data arose organically and served as the primary mechanism for content analysis using the same software package. Each researcher involved in the project contributed to the codebook, which followed from previous work and similar studies of arts education partnerships. Through the process of triangulation and the use of multiple researchers to hone codes more finely, we believe that the analyses of qualitative data produced acceptable levels of reliability and validity. In the case of reviewing previous project plans and formats, qualitative data analyses also adhered to established standards within the research community for working with organizational text and archival information (for example, see Forster, 1994; Hornby and Symon, 1994).

Thematic analyses of data from the needs assessment yielded the following results:

- Existing project planning formats were frequently described by ArtsBridge America student scholars as vague and paperwork requirements as cumbersome;

- Project plans were often not linked to larger learning outcomes, established curriculum planning practices, and standards. As a result, they were frequently characterized as difficult to use by ArtsBridge America host teachers;

- Project plans were not used consistently by all ArtsBridge America campuses, frustrating the evaluation and research endeavor and making the identification of best practices difficult.

- A majority of ArtsBridge America student scholars had significant difficulty integrating broad objectives, learning activities, standards in the visual and performing arts as well as other subject matter standards;

- Reflective feedback provided by student scholars in the context of the project-planning templates was inconsistent or absent;

- Many ArtsBridge America student scholars called for a more structured approach to project planning, exemplars, and additional support in the field.

ArtsBridge America: Designing for the Future

In collaboration with arts faculty, classroom teachers, ArtsBridge America student scholars, and faculty members at UC Irvine's Department of Education, ArtsBridge America researchers have addressed many of the aforementioned concerns by developing a unique epistemological framework based on constructivist principles for teaching the arts and other subjects in the K-12 setting (Grisham, 1992, 1995; Raphael and Greenberg, 1995; DeLay, 1996; Heuwinkel, 1996; Walling, 2001). The new project-planning guidelines and templates, designed for university arts students with a minimal background in education, incorporate tools to create innovative, feasible, and assessable projects in the visual and performing arts[2]. With an emphasis on cross-curricular integration and the cultivation of higher-order cognitive development for K-12 pupils, the curriculum design features rich descriptions of scholar-designed arts projects that include:

- Demographic information, collected weekly;
- Teacher perspectives on problems that might be addressed through teaching the arts;
- Weekly and summative learning objectives (big ideas);
- Descriptions of enduring understandings;
- Cognitive strategies and evidence of understanding, based on Bloom's Taxonomy and other sources;
- Likely Misunderstandings by pupils and/or teachers;
- Activities (multi-sensory and multi-modal);
- Resources/materials (including technology);
- Assignments and culminating projects (related to activities);
- State (and/or national) standards in the Visual and Performing Arts and other subjects met through the project;
- Assessment strategies based on learning objectives;
- Bridges built to other subject matter areas, arts providers, and communities; and
- Student reflection on project successes, obstacles, and improvements emanating from the process.

During the fall and winter of academic year 2002/2003, three groups of ArtsBridge America student scholars were asked to pilot test the new project-planning templates in their work with teachers and pupils. The groups were comprised as follows:

- One group of ten student scholars from UC Irvine engaged in a multicultural dance project (World Dance), delivering instruction across classrooms in Orange County, California. Student scholars were trained to use the project-planning templates as part of a preparatory course (Dance 110) that served as a precursor to fieldwork. Training in the use of templates was also reinforced through a series of regular meetings with peers, mentors, and ArtsBridge America faculty members.

- One group of three student scholars from UC Irvine engaged in a visual arts project that integrated word knowledge and writing with photography. The objective of the project was to cultivate pupils' understanding and proficiency in both areas. Training in the use of the new

[2] The new curriculum/project-planning template is included as Appendix B.

ArtsBridge America project-planning templates was delivered during face-to-face meetings with ArtsBridge America staff and follow-up meetings with peers, mentors, and faculty members.

- One group of seven ArtsBridge student scholars at California State University, Long Beach (CSU Long Beach) involved in the visual and performing arts received introductory training in the use of templates by ArtsBridge America staff, mentors, and project faculty. These student scholars also received assistance during regular meetings convened by local mentors and faculty members.

All student scholars had worked with the new project-planning templates as of spring quarter, 2003, and agreed to participate in a formative research study examining their pilot implementation during the previous quarters. Approximately 90 percent of student scholars from the UC Irvine campus had worked with existing ArtsBridge planning materials and were able to comment on their comparative benefits and shortcomings. Because of the campus' recent affiliation with ArtsBridge America, student scholars from CSU Long Beach campus had only used the new project-planning templates and guidelines in delivering their projects. All student scholars were interviewed individually during the course of project implementation over the 2002-2003 academic year. In some cases, focus groups were used to enhance synergistic discussion of ArtsBridge America and its project-planning templates. When available, ArtsBridge America host teachers collaborating with the student scholars were also interviewed.

This study was undertaken at the halfway point of ArtsBridge America's cycle of support from FIPSE. Faculty and staff members associated with ArtsBridge felt that it was critical to formatively review the program's curricular development and planning, in order to provide opportunity for improvements during the dissemination process, rather than wait for the end of the grant-award period to do a summative evaluation.

Research Questions

Based on our interest in and understanding of the research on curriculum planning in the K-12 context, connection to postsecondary academic disciplines, and on ongoing interaction with student scholars who desired additional structure, we sought to examine our anecdotal findings in a more systematic manner. Our iterative reviews of the literature on curriculum planning, feedback provided by ArtsBridge America student scholars and teachers, combined with a review of traditional curriculum planning materials and new project templates yielded the following research questions:

- How do ArtsBridge America project templates resonate with teachers as being connected to existing classroom curricula and associated standards? Do teachers view the planning documents as useful tools in their efforts to integrate the arts with other subject matters? Are ArtsBridge project planning templates transportable within and across grade levels in the K-12 context? To what degree can they be used to address larger educational reform objectives?

- What impacts do the use of new curriculum planning templates have on student scholars' abilities to design, implement, and assess arts-in-education projects with cross-curricular emphases for K-12 pupils? In the opinions of student scholars, what are the benefits and limitations of their use?

- How do new curriculum planning templates used by ArtsBridge America scaffold upon the successful elements of traditional planning documents and address their shortcomings?

- What positive impacts—if any—do K-12 pupils experience as the result of the implementation of new curriculum planning templates versus more traditional ArtsBridge planning documents? Do they help ensure authenticity in making connections to lives of pupils?

- Does the use of new templates impact the ability of researchers to gather, analyze, and disseminate research on the formative and summative effects of ArtsBridge America on its stakeholders? What role—if any—does technology play in the process?

- What additional impacts of using the new curriculum planning process can be documented?

Research Framework

To examine the initial effects of the new ArtsBridge America curriculum planning tools on program participants, the authors engaged in a formative pilot study that involved two ArtsBridge America campuses in southern California using the templates[3]. Although primarily qualitative and self-reported, the framework of the pilot followed from similar studies of curriculum planning in arts education service learning projects that use multiple research phases, multiple methods, multiple observers, and multiple data sources (for example, see Burton, Horowitz, and Abeles, 1999; Beck and Appel, in press). The research design emerged from the authors' previous works and employed four primary tools: (1) interviews and focus groups with ArtsBridge student scholars, teachers, and participating university faculty members; (2) field observations of the ArtsBridge model in practice and its supporting university coursework; (3) thematic analyses of reflective journals written in the context of new ArtsBridge America project plans; and (4) weekly review of project templates and assessment tools submitted by student scholars to the ArtsBridge America research team.

Interviews

The desirability of conducting interviews with ArtsBridge America student scholars arose in discussions of survey findings and scholar evaluations around the curriculum planning process that ArtsBridge faculty members and staff believed required further clarification or elaboration. Interviews were also used to lend insight into the formative aspects of ArtsBridge programming and training, and to better contextualize data emerging from observations. The authors used a structured interview protocol based on several themes arising from previous research in curriculum and project planning. These themes included quality of background information and training provided to student scholars, comments about the structure and nature of ArtsBridge project-planning tools, problems and successes in using existing curriculum planning tools to deliver projects effectively; and overall satisfaction with ArtsBridge programming and project planning. Student scholars were also free to discuss other issues of interest or concern. In total, the authors interviewed 20 student

[3] Findings from the pilot study will help inform the design and implementation of a larger research framework to explore the effects of adoption of the templates at other ArtsBridge America campuses.

scholars in the visual and performing arts at their campuses during the 2003 academic year. These data were then coded and placed into findings categories included below.

Interviews with ArtsBridge America host teachers followed a similar format, but centered around the utility of project templates in cross-curricular planning, alignment with national and state standards in the visual and performing arts and other subjects, as well as addressing larger educational reform objectives established by the state, district, and school administration.

Observations

Hour-long field observations of fifteen student scholars were conducted at schools in Long Beach and Orange County, California during spring 2003 as part of a larger evaluative study of ArtsBridge[4] (Appel and Beck, in press). These observations were initially designed to define measurable outcome variables for pupils and student scholars overall, but have proven useful in illuminating the ArtsBridge program in action and the impacts of curriculum planning and implementation. Although a classroom observation protocol was used to facilitate the coding and analyses of data, the authors used ethnographic field notes to describe classroom activities and interactions between student scholars, host teachers, and pupils. These field notes were later coded and integrated with findings from surveys, interviews, and evaluations of student scholars. To increase the degree of inter-rater reliability, the authors compared notes with one another and others involved in the ArtsBridge project. Data gathered from observations also proved useful in lending clarity to and confirming findings from self-reported data in interviews, reflective journals, and weekly templates submitted by ArtsBridge America student scholars.

Student scholars' Reflective Journals and Review of Weekly Templates

In an effort to bring additional evidence to findings from interviews and observations, the authors reviewed reflective project journals maintained within the pilot project-planning template as an ArtsBridge requirement. These journals allowed student scholars to recount in an introspective and largely unstructured manner their classroom experiences and the degree to which they adhered (or did not adhere) to the ArtsBridge America project- planning template. Because the content, frequency, and format of journal entries tended to vary widely by project, thematic coding of open-ended data commentary related to student scholars' perceptions of their experiences was applied. Using these thematic codes helped to develop consistency across ArtsBridge student scholars' commentary about the use of project-planning templates in their work with teachers and K-12 pupils. As above, analyses of these qualitative data adhered to established standards within the research community for working with organizational text and archival information (for example, see Forster, 1994; Hornby and Symon, 1994).

Coding Schematic

Our coding schematic arose organically from data collected from various sources and served as the primary mechanism for content analysis. Each researcher involved in the project contributed to the codebook, which followed from previous work and similar studies of arts education partnerships.

---

[4] Because of proximity, the majority of observations were conducted at projects in the Orange County area. However, themes arising from these observations are consonant with observations conducted by faculty members and mentors at CSU Long Beach and with other types of research distributed more broadly.

Through the process of triangulation and the use of multiple researchers to hone codes more finely, we believe that the analyses of qualitative data produced acceptable levels of reliability and validity according to established standards in the literature (for example, see Burton, Horowitz, and Abeles, 1999; Appel and Beck, in press).

Findings

When qualitative and quantitative findings from data were examined, a number of noteworthy themes emerged. These themes are aggregated into findings for ArtsBridge America stakeholder groups and include benefits for ArtsBridge America student scholars, teachers, pupils, and researchers. Limitations associated with using the new curriculum planning templates are also discussed.

Benefits for ArtsBridge America Student Scholars

Our research illuminated the following beneficial impacts on student scholars of using the re-designed template:

- Findings from interviews with ArtsBridge America student scholars indicated that they appreciated the straightforward nature of the planning documents, and that they served as effective tools to negotiate the dynamics of complex projects with host teachers who sought to make connections to other parts of the K-12 curriculum. Student scholars offered that because the format of ArtsBridge America planning documents was well aligned with tools currently used by schools, the project-planning process was more easily facilitated and supported by teachers and administrators.

- Student scholars reported that initial planning documents allowed them to consider the 'bigger picture' at the start of the project, working backwards to ensure that cross-curricular links were forged and standards were addressed. They also stated that weekly planning documents provided a vital 'reality check' on project objectives and implementation strategies.

- Having to consider 'likely misunderstandings' compelled student scholars to put themselves in the mindset of the pupils being taught and to consider ways that content and pedagogy could be adjusted to facilitate more effective learning at a given grade level.

- Student scholars reported that they appreciated the streamlined reporting mechanisms provided within the new project-planning templates, and opportunities to reflect on progress on a weekly basis. They offered that the planning format allowed them to scaffold ideas and activities appropriately and to deliver professional support to teachers in real time, based on mutually diagnosed abilities and needs of pupils, teachers' pre-established agendas, and 'what-if' scenarios.

- Beginning with the culminating event and the 'big idea,' the project-planning format helped student scholars organize human and fiscal resources more effectively to meet the needs of their projects. Student scholars reported that the format helped them think deeply about connections to content standards in the Visual and Performing Arts and other standards across

the curriculum. The format also facilitated the clarification of roles, general reporting, troubleshooting, and the highlighting of best practices and lessons learned.

- Student scholars reported that the format helped to present a cohesive story of the project in action from beginning to end, including clear pictures of design, implementation, and assessment processes. They also suggested that having to bridge their project work to other areas of the K-12 curriculum provided a deeper understanding of the need for a more integrated postsecondary curriculum in support of future work in the arts, education, or community service.

Benefits for ArtsBridge K-12 Pupils

Observations of ArtsBridge student scholars working with pupils highlighted the following benefits:

- Student scholars who used the re-designed planning templates tended to deliver better organized and more cohesive projects that allowed pupils to become immersed in the arts and other subjects. Student scholars were better prepared to deal with change in learning environments and other issues, such as the attention span of pupils and participation of the host teacher.

- Pupils had access to teachers with ongoing professional support in the arts who could continue to work with and scaffold upon projects in the absence of the ArtsBridge scholar.

- Upper primary and secondary pupils were afforded direct opportunities to participate in the curriculum planning process by offering suggestions and changes that might improve learning outcomes.

Benefits for ArtsBridge America Host Teachers

Findings indicated the following benefits for ArtsBridge America host teachers:

- Alignment with broader educational reform objectives, cross-curricular emphases, and explicit links to standards in the visual and performing arts allowed teachers to create vehicles for school/community involvement and employ accurate formative/summative assessments to gauge progress. The planning format also provided teachers with a more complete understanding of the reciprocal roles of the arts in education and opportunities to showcase pupils' works as they progress and in the context of culminating events and exhibitions.

- The project-planning format allowed teachers to build supplementary related assignments that helped them collaboratively teach the arts with greater enthusiasm, skill, and comfort. Weekly review of plans enabled real-time professional support, custom tailored to the needs of pupils and teachers.

- Teachers also highlighted the role of the templates in building capacity within and across grade levels, allowing them to train their colleagues and preparing them for future work with ArtsBridge America student scholars.

- Online access to exemplary plans and other resources also facilitated the planning process, underscoring the importance of interdisciplinary collaboration.

Benefits for ArtsBridge America Researchers

Use of the new ArtsBridge America templates also proved useful for researchers in the following ways:

- Real-time access to demographic information allows researchers to track impacts of ArtsBridge America programming on various stakeholder groups and other fundamental factors, such as changes in attendance, use of technology, and the ways in which the program bridges to other disciplines and resources. These data prove especially useful in the program's efforts to align with emerging local, state, and national policy agendas in the arts, education, and service learning.

- Consistency across planning formats allows for longitudinal cross-program analyses that illuminate the formative and summative impacts of ArtsBridge America on stakeholders, and the creation of 'best project' plans. Use of initial, final, and weekly planning documents affords the program opportunities to use feedback to affect change, especially in the areas of training, mentoring, and supervision of student scholars in the field.

- More comprehensive assessments based on stated outcomes objectives and a modified version of Bloom's taxonomy helps provide deeper insight into pupils' learning than did more traditional ArtsBridge America assessments that relied on pre- and post- vocabulary tests.

- Online access to documents in progress, especially student scholars' reflective journals, lends depth to other data provided in project plans and other assessment instruments, including surveys, interviews, and observations.

- Finally, data emerging from templates help ArtsBridge America researchers in their efforts to define some of the characteristics of the twenty-first century artist, and identify student scholars' career trajectories in the arts, education, and community service.

Limitations in the Use of New ArtsBridge Planning Templates

Notwithstanding the fact that the majority of findings around the field-use of new templates were positive, a number of constraints were also highlighted by program participants:

- Although new ArtsBridge America templates are designed for easy implementation by student scholars and classroom teachers (including step-by-step instructions and exemplary projects), use in the field requires training. Interview data suggests that online examples are insufficient, and that training in the use of templates must be integrated into coursework, orientation, and carefully monitored in the field. Integration of new templates requires the support of directors and mentors; findings show that regular meetings with student scholars are key to successful implementation.

- For many previous ArtsBridge America student scholars, the transition from traditional to new planning templates was a difficult process. Sources of confusion included: (1) accounting for use of time (weekly accounting versus daily and incremental); (2) use of informal, formative assessments on a weekly basis (specifically that these were designed for use by scholars to monitor progress toward objectives, not for summative purposes); and (3) the Initial/Weekly/Final sequence of documents and their implementation in the field.

- At the same time, there is a need for templates to offer specific assessment guidelines for scholars and teachers that ensure that both formative and summative assessments are used; that instruments are reliable, valid, and useable in the given classroom context; and that all evaluation tools are administered consistently within a project. Although assessment methodologies associated with the new templates are more comprehensive, there is still a compelling need to ensure that issues related to high-stakes testing are addressed; that field experiences, policy environments, and the educational literature are monitored frequently to anticipate change; and that feedback is regularly solicited from school community stakeholders to ensure that project-planning documents remain 'school friendly.'

- Finally, ArtsBridge America should explore the role of technology in lending depth of understanding to the project-planning process. Tools that might be used include streaming videos of curriculum and projects in action, and asynchronous access to project planning assistance online.

Conclusion: Limitations of Current Research and Design for the Future

Before exploring limitations associated with the present research, we wish to reiterate that we have undertaken an exploratory formative study in an effort to gather feedback from ArtsBridge America stakeholders to guide improvements in curriculum planning as a precursor to a larger study. In that respect, the reader should be advised that findings should not be interpreted as summative or final.

It is important to note that although our preliminary research suggests numerous benefits that can be attained by employing the curriculum planning templates developed by ArtsBridge America, there is a need for more extensive study of their implementation. The present study is limited in that it considered only three pilot projects using the templates, two of which featured intensive mentoring and/or coursework components that helped to train scholars and teachers in the use of the documents. Furthermore, we realize that our initial study did not use an experimental or quasi-experimental research design and relied primarily on self-reported interview data from stakeholders. Clearly, these factors prevent the work from being generalizable to the larger universe of arts-in-education programs and underscore the need for longitudinal documentation of long-term effects of using the project planning templates in diverse programmatic environments.

Ideally, future research examining the use of ArtsBridge America curriculum planning templates would be comparative, longitudinal, and include four groups for study: (1) scholars using new project planning templates bolstered by coursework and intensive field mentoring; (2) scholars using new project planning templates with field mentoring alone; (3) scholars using traditional ArtsBridge America planning documents; and (4) arts students performing community service without the use of project or curriculum planning templates. This research would also examine modifications

undertaken by ArtsBridge programs at other campuses as the curriculum planning documents are pilot tested, as well as a comparative analysis of ArtsBridge planning documents and those employed by other arts-in-education or service learning programs. These data would be significant in facilitating best practices and highlighting areas for improvement in the project-planning process.

The re-designed project-planning process proposed by ArtsBridge America will undergo strict scrutiny as it is iteratively pilot tested in the field. In the meantime, by using continuous feedback from stakeholders through needs assessment and building on sound principles of constructivist curriculum design outlined for the arts and other subjects, an important first step has been taken.

Bibliography and References

Abdal-Haqq, I. (1995). Professional standards development: Teacher involvement. ERIC Digest. 1995

Allen, M. and Palaich, R., (2000). In pursuit of quality teaching: Five key strategies for policymakers. Denver, CO: Education Commission of the States

Argyris, C., (1993). Knowledge for action: A guide to overcoming barriers to organizational change. San Francisco, CA: Jossey-Bass Publishers.

Beck, J., and Appel, M., (2002, 2003). [Scholar and teacher interviews] Unpublished raw data.

_____., (2002). Impacts of Classroom-Based Professional Development on Teachers' Senses of Efficacy and Satisfaction: Examining the ArtsBridge Model (submitted for publication).

_____., (2002). Research Note: In Service to Discipline, University, and Society: Expanding the Role of the Faculty Through Service Learning. Irvine, CA: Center for Arts Research in Education.

_____., (2002). Research Note: Building Capacity for our Future. Emerging Findings from Research on ArtsBridge Teachers. Irvine, CA: Center for Arts Research in Education.

Berk, E., (1991). A Framework for Multicultural Arts Education. Volume Two. Multicultural Arts Education Framework Publication Series. New York, NY: NAERC

Bolman, L., and Deal, T., (1991). Reframing organizations: Artistry, choice, leadership. San Francisco, CA: Jossey-Bass.

Bruner, J., (1996). The culture of education. Cambridge, MA: Harvard University Press.

Burton, J., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. B. Fiske, (Ed.), Champions of change: The impact of the arts on learning (pp. 35-46). Washington, DC: The Arts Education Partnership and The President's Committee on the Arts and the Humanities.

Choo, C. W. (1996, October). The knowing organization: How organizations use information to construct meaning, create knowledge, and make decisions. International Journal of Information Management, 16 (5), 329–340.

Craig, R., (1994). Reflection and Imagination: A Wholistic Approach to Teacher Education. Teacher Education Quarterly; v21 n3 p39-46

DeLay, R., (1996) Forming Knowledge: Constructivist Learning and Experiential Education. Journal of Experiential Education; v19 n2 p76-81

Eisenberg, H., (1976). Teaching strategies for a basic art course in inner city high schools. Unpublished doctoral dissertation, University of Michigan, Ann Arbor, Michigan.

Emihovich, C., (1998). Beyond teaching: learning to lead through action research. In S.L. Jacobson, C. Emilhovich, J. Helfrich, H. Petrie, and R. Stevenson, Eds.), Transforming schools and schools of education (pp. 47-70). Thousand Oaks, CA: Corwin Press.

Evans, I., (1995). Staying in school: partnerships for educational change Baltimore, MD: Paul H. Brooks Publishing Company

Farr, S., (1990). Visual and Performing Arts: Restoring the Balance. Sacramento, CA: California State Department of Education.

Fenske, R. (1997). Early intervention programs: Opening the door to higher education. Washington, DC: George Washington University Press

Ficklen, F., (1994). Arts partners program report 1992-93. OER report. New York, NY: New York City Board of Education

Forster, N., (1994). The analysis of company documentation. In Cassell, G., and Symon, L., (Eds.) Qualitative methods in organizational research: A practical guide. (pp. 147-160) Thousand Oaks, CA: SAGE Publications.

Fowler, C., (1978). Integral and Undiminished: The Arts in General Education Music Educators Journal; 64, 5, 30-3, January

_____., (1984). The Arts Process in Basic Education, Third Edition. Philadelphia, PA: CABE

_____., (1988). Can We Rescue the Arts for America's Children? Coming to Our Senses--10 Years Later. New York, NY: American Council for the Arts

_____., (1989) The Arts Are Essential to Education. Educational Leadership; v47 n3 p60-63 November.

_____., (1994) Strong Arts, Strong Schools. Educational Leadership; v52 n3 p4-9 November

Fowler, C., and Mc Mullan, B., (1991) Understanding How the Arts Contribute to Excellent Education. Study Summary. Philadelphia, PA: OMG Associates

Fox, G., (1986). Collaborating: Lessons learned from experience. (ERIC Document Reproduction Service No. ED267040)

Grisham, D., (1992) Teacher Epistemology and Practice: Enactments in the Elementary Language Arts Classroom. Paper presented at the Annual Meeting of the National Reading Conference, San Antonio, TX.

_____., (1995) Integrating the Curriculum: The Case of an Award-Winning Elementary School. Paper presented at the Annual Meeting of the American Educational Research Association, San Francisco, CA.

Goldstein, W., (1983). America's Art Problem. School Arts; v82 n9 p36-37

Gomez, N., Joan Bissell, Danziger, L., and Casselman, R. (1990). To advance learning: A handbook on developing K12 postsecondary partnerships. New York: NY University Press of America.

Gummeson, E., (1994). Qualitative methods in management research. Thousand Oaks, CA: Sage Publications.

Heuwinkel, M., (1996) New Ways of Learning = New Ways of Teaching. Childhood Education; v73 n1 p27-31

Hornby, and Symon, G., (1994). Tracer studies. In Cassell, G., and Symon, L., (Eds.) Qualitative methods in organizational research: A practical guide. (pp. 167-186) Thousand Oaks, CA: SAGE Publications.

Jones, J., (1997). A lesson in teaching art self-confidence from drawing on the right side of the brain. Art Education 50 (2) 33-38.

Leonhard, C., (1985). A Realistic Rationale for Teaching Music. Words of Note Series. (ERIC Document Reproduction Service No. ED272426)

Loucks-Horsely, S., (1996). Principles of effective professional development for mathematics and science education: A synthesis of standards. NISE Brief 1 (1)

Lynn, S., (1987) Reading the Writing Process: Toward a Theory of Current Pedagogies. College English; v49 n8 p902-10

Lytle, J., (1992). Prospects for reforming urban schools. Urban Education 27 (2) 109-31.

Mattil, E., (1972). The self in art education. Research Monograph 5. Washington, DC: National Art Education Association.

McKenna, M., (1999). Academic Service Learning and Collaborative Action Research: Two Roads to Educational Reform. Washington, DC: AACTE

McRobbie, (2000). Career-long teacher development: Policies that make sense. Knowledge brief. San Francisco, CA: WestEd.

Merren, J., Hefty, D., and Soto, J., (1997, October). School to college linkage--new models that work. Paper presented at the Annual Meeting of the National Council for Occupational Education, San Antonio, TX.

Mills, J. (1977). The Arts in Education: A Necessity for School Children. (ERIC Document Reproduction Service No. ED158197)

Peixotto, K., and Fager, J., (1998). High-quality professional development: An essential component of successful schools. Washington, DC: U.S. Department of Education, Office of Educational Research and Improvement.

Project Zero, (2000). Arts survive! Available: http://www.pz.harvard.edu/Research/ArtsSurv.htm

Raphael, J., and Greenberg, R., (1995) Image Processing: A State-of-the-Art Way to Learn Science. Educational Leadership; v53 n2 p34-37

Rosenholtz, S., (1991). Teachers' Workplace: the Social Organization of Schools. New York, NY: Teachers' College Press.

Roser, N., (1990) A Partnership for Change: A University Perspective. Paper presented at the Annual Meeting of the World Congress on Reading (13th, Stockholm, Sweden, July 3-6, 1990).

Senge, P., (1994). The fifth discipline: The art and practice of the learning organization. New York, NY: Doubleday.

Sobel, D., and French, N., (1998). A partnership to promote teacher preparation for inclusive, urban schools: Four voices. Teaching and Teacher Education 14 (8) 793-806.

Stinespring, J., (1991, March) Cognition: What we know and what it means for art teachers. Paper presented at the Convention of the National Art Education Association, Atlanta, GA.

Tafael, J., and Eberhart, N., (1999). Statewide school-college (K-16) partnerships to improve student performance. State strategies that support successful student transitions from secondary to postsecondary education. Denver, CO: State Higher Education Executive Offices.

Thoms, D., (1979). Staff development through inquiry, observation, and feedback. Clearing House 53 (1) 11-13.

Walling, D., (2001) Rethinking Visual Arts Education: A Convergence of Influences. Phi Delta Kappan; v82 n8 p626-28,30-31

Weick, K., (1976). Educational organizations as loosely coupled systems in Educational Administration, New York, NY: McGraw Hill (1994).

Weick, K., (1979). The Social Psychology of Organizing (2nd ed.) New York, NY: McGraw Hill.

Zigarelli, M. (1996). An empirical test of conclusions from effective schools research. Journal of Educational Research; 90 (2) 103-10 Nov-Dec 1996.

About the Authors

Jill Beck, Ph.D., ArtsBridge Director and Dean, UCI Claire Trevor School of the Arts

JILL BECK BEGAN HER CAREER AS A PROFESSIONAL PERFORMER in musical theatre, serving on the faculties of the City College of the City University of New York and The Juilliard School. She assumed the Deanship of the Claire Trevor School of the Arts in 1995 and is the founder of the ArtsBridge program, which stems from her work as a project director for the U.S. Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE). The restoration of arts education to public schools, in ways that provide linkages to other subjects in the curriculum, regular opportunities for teacher professional development, and individual choices in programming to schools, is the focus of her ArtsBridge work. Another research interest is in the intersections of the arts and sciences. In April 2000, she chaired a national conference, "Sciences for the Arts," which brought together scientists, artists, educators, and policymakers to create an agenda for interdisciplinary research and education. Her most recent book is *Moving Notation: Theory and Practice in Rhythm and Dance Notation.*

Morgan P. Appel, MBA, ArtsBridge Research Specialist, The da Vinci Center, UCI Claire Trevor School of the Arts

MORGAN P. APPEL IS A RESEARCH SPECIALIST for The da Vinci Center for Learning Through the Arts at the University of California Irvine's Claire Trevor School of the Arts. He served as a consultant for various school districts in southern California undertaking educational reform efforts including SB1X, SB1274, LEARN, LAAMP, among others. He also served as Senior Research Associate and Program Director for Education Policy Research at the Tomás Rivera Policy Institute, completing numerous projects examining the effects of alternative teacher training on the Latino teacher work force and conducted demographic studies profiling California's Latino communities, work examining the influx of immigrants from Mexico and Central America into California, in addition to directing the assessment of educational and leadership training programs for Latino children and adults throughout the United States. Most recently, he co-authored *Building on What we Know: Sensemaking as a Catalyst for Reform in Literacy Education* (1997).

Appendix A:

Traditional ArtsBridge Planning Documents

ArtsBridge
LESSON PLANNING

HOW TO SUBMIT YOUR LESSON PLANS.

INSTRUCTIONS: You are to submit lesson plans at two times during your ArtsBridge service.

FIRST SUBMISSION: Sign up for your planning meeting with Dr. Fowler (by February 5). You must bring three sample plans to this meeting, using the "session number" form described below. Using the future tense, complete all parts of the session number format *except* the "Journal" section. These three samples will allow Dr. Fowler to see exactly what you intend to do and how you plan to teach it. It is wise to show these plans to your teacher before your meeting with Dr. Fowler, in case your teacher requests modifications.

FINAL SUBMISSION: After your project is complete, you must turn in a Cover Sheet, identifying your project, and a completed Session Number form (including the "Journal") for each class session you taught. This is what is referred to as your "Final Lesson Plans." These should be written in the past tense, as they describe what actually occurred in your sessions.

On the next two pages you will find your "Cover Sheet" and "Session Number" forms. *Do not write on the pre-printed forms, but copy the headings exactly as they appear onto a Microsoft Word document.* Hand-written lesson plans are *not acceptable.* When you fill out your forms, type all information single-spaced. Run "spell-check" before submitting your files. Complete all sections for each session. Omissions will affect your Arts 199 grade.

A typed Cover Sheet is to serve as the title page of your final lesson plans. Place one completed copy of the cover sheet at the head of your final lesson plans. (If you are teaching more than one classroom, place a cover sheet at the beginning of all the lesson plans for that class.)

Use the Session Number format to fill out one session number for each lesson. A typical session number will require more than a single page to complete. At the conclusion of your project, turn in one paper printout and a Microsoft Word disk of all your final lesson plans.

GUIDELINES FOR COMPLETING THE SESSION NUMBER FORM.

Make a draft of each "Session Number" *before* you teach a session, and show it to your teacher in sufficient time for the teacher to give you any feedback if s/he wishes.

For "Goals of this session," be sure to include goals that are directly related to one or more of the five "Content Standards" you identify for your project on **Part I-Planning**. List the appropriate code by each Goal that meets a Content Standard. Be sure some goals focus pupils on building to their final presentation and on learning their core subject.

Under "Sequence of instruction," note the amount of time allotted, and give brief titles for each unit.

Under "Vocabulary," list all words, names, or phrases you introduce in this session, whether they are on your pre-post test or not. Briefly define each term in language appropriate for your grade level.

Under "Materials," list any equipment needed to teach this lesson. Be sure to identify titles of books, CD's etc. If any materials are used by the pupils, indicate the quantity of each item needed for each pupil. Give dimensions for poster board. Mention any handouts you give to the pupils, and include a copy with your session plan.

Under "Procedures," take care to state not only *what* you teach, but describe in detail *how* you explain it or demonstrate it to your pupils. Write for a reader who knows nothing of your art.

A. Go through the units in your "Sequences" section, and explain everything that is not common knowledge for your grade level.
B. Define any terms not previously defined under "Vocabulary," explaining even commonly used terms that you take for granted. When you use technical terms that are not on your vocabulary list, such as (in dance, for example) *plié* and *jeté*, you must define these for your reader the first time you use them. Attaching visual references is often the only way you can convey such information. You may cut-and-paste illustrations from common web sites, such as http://balletsteps.com.
C. If you use technical notation, such as musical notation, or Labanotation for dance, include a copy of an appropriately edited guide. Include a key to the Labanotation system (as found at web sites like http://www.rz.unifrankfurt.de/~griesbec/LABANE.html) or a guide to the musical scale (such as at http://www.coloradocollege.edu/Dept/MU/musicpress/engraving.html) with the first Session in which you use your notation system. Search out other web sites that may be helpful when you need to add information or illustrations for your particular project and procedures.
D. For each procedure that satisfies a Content Standard, be sure to enter the code number of the Standard and a brief explanation of how the procedure meets the standard.
E. Identify clearly each procedure that helps pupils in their core subject (Math, language arts, science, or history/social studies).
F. Take the reader step-by-step through your instruction. You must write out *everything* you teach. Do not just write, "Explain Improvisation" or "Demonstrate Etching," but write out clearly what Improvisation is and how Etching is done, in language appropriate for the age of your pupils. Do not write, "Circulate around the room and speak with each pupil," but give typical examples of the information you tell pupils.
G. Explain any common misunderstandings that your pupils make. This helps you to hone your thinking to avoid misconceptions. It is a great help to future scholars who may read your plans.
H. Again, if what you teach cannot be expressed in words that can be understood by the non-technical reader, **add diagrams or photographs to illustrate your teachings clearly and fully.**

Under "Closure," write how you conclude your lesson. This is an important tool for keeping each session's lesson on target. By knowing where you are heading throughout your lesson, you will not lose track of what is most important. Always conclude with a *brief and easy* exercise or a talk that reminds pupils what they have learned and prepares them for your next session. It is good to establish a standard format. Many scholars assign journal-writing as a final exercise for pupils, and your Closure might well be for pupils to write in their journals in response to a stimulating statement or question from you.

Write the "Journal" section *after* you have taught the lesson. Give the reader your impressions of how the session has helped pupils prepare for their Final Presentation and how it has helped their vocabulary. Discuss your feelings about your teaching and your communication and rapport with your teacher and pupils. *For scholar teams, each scholar must write a separate journal account.*

ArtsBridge
LESSON PLAN
COVER SHEET

ArtsBridge Scholar _____ Title of Project _____

This is a record of lessons taught in winter/spring 2002-03 at _____
(Name of Institution)

in the arts specialty of _____ in connection with _____.
(Field of art) (Core subject)

These lessons were presented to _____ pupils, consisting of ____ males and ____ females in
(Usual number)

the grade(s) of ____. The number of contact sessions was _____, and the average length of each

session was _____. The percentage of English Language Learners was _____.

The Final Presentation of the project was _____,
(Type of Performance, Exhibit, or Recording)

which was held _____at _____, attended by _____.
(Date, Time) (Place) (Number and composition of audience, if any.)

The supervising teacher for these sessions was _____.

The room or facility for these sessions was _____, and the

following required equipment was used: _____

_____

Comments (Add notes below if you need to clarify or expand on above information):

SESSION NUMBER _____

(Scholar instructions are in parentheses. Reprint this format *without* parentheses.)

Scholar _____ **Supervising Teacher** _____

Lesson Date _____ **Total Attendance** ____ **Start Time** _____ **Ending** _____

Goals of this session (Include what you do in this session to meet Content Standards and lead pupils towards their final presentation. Include the Content Standard code number for each goal intended to meet a standard.)

_____

_____

Sequence of Instruction (List brief titles for each unit of activity and record the time devoted to teach each unit.)

Unit 1 _____ Time: _____ minutes

Unit 2 _____ Time: _____ minutes

Unit 3 _____ Time: _____ minutes

Vocabulary (All terms introduced in this session)

Word or Term: Definition:

_____ _____

_____ _____

_____ _____

Materials (Whatever is physically needed to teach the lesson. Be sure to list book, video, and CD titles. For materials used by pupils, indicate quantity of each item per pupil.)

Procedures (Describe your "procedure," or *manner of instruction,* step-by-step for each unit. Reproduce this format for as many units as necessary.): Unit # _____ (1. First explain your manner of teaching, with diagrams if necessary.) _____

_____

_____

_____

(2. Be sure that at least one procedure per session focuses on a *Content Standard* for your art, and list here the appropriate CS code.) CS Code_____ (3. And explain *how* this procedure meets the code.) _____

_____

(4. For elementary grades, explain whether this procedure focuses on the connected core subject.) _____

_____

Closure (How you conclude the lesson—a last exercise or summation that underscores a main point of the lesson or prepares pupils for your next session. Examples: *having your pupils respond in their journals to your question about what they learned today, or your demonstration of a new sound or movement that they will learn next time.*)

Journal (1. State how this session helps your pupils' growth towards their final presentation.) _____

_____

(2. Give a brief appraisal of their progress in vocabulary.) _____

_____(3. Next, comment on pupil morale, your relationship with your teacher, your thoughts for the next session, and add any personal thoughts.) _____

_____

_____

_____

Appendix B:

Re-designed ArtsBridge Planning Documents

ArtsBridge America
Project Description

Select One: ____Initial ____Final

ArtsBridge Campus: _____
ArtsBridge Scholar: _____
Discipline: _____
Project Plan Title: _____
Semester and Year: _____
Faculty Mentor: _____
Peer Mentor: _____
Host School: _____
Host Teacher: _____
Grade Level(s): _____

# of Boys: _____ # of Girls: _____ # of English Language Learners: _____

Goal Presented by Teacher: How is your project going to assist the teacher's curriculum planning? What curriculum areas would he/she like you to address in the classroom? What goals does the teacher have for integrating the arts with other subjects? How can your arts discipline address those goals?

Brief Description of Project: What is your overall Big Picture? What are your project goals? What is the ultimate outcome you'd like to see happen from your project? Think BIG.

_____
_____
_____
_____

Assessment: How will you know you have accomplished your project goals? In what ways will the children be able to show evidence of their understanding of what you've taught them?

_____
_____
_____
_____
_____
_____
_____

Performance: Will there be a culminating performance or exhibition? Will it be seen by others? If so, how many? How can you link this project to the community? Some ideas: have a performance that is open to the public; try to get a local gallery involved that will display your classroom's artwork; etc.

Visual and Performing Arts State Content Standards (for your discipline) met for entire project (list by number): You should try to meet most of the state standards for your arts discipline. These standards can be found on your state's Department of Education website.

Artistic perception: _____
Creative expression: _____
Historical/cultural context: _____
Aesthetic appreciation: _____
Connections, relationships, applications: _____

Bridges:
How do you plan to bridge your project to:

1. Other disciplines?_____
   _____
   _____
2. The university campus? _____
   _____
   _____
3. Other arts providers or resources? _____
   _____
   _____
   _____
4. The community? _____
   _____
   _____
   _____
5. Parents? _____
   _____
   _____
   _____

Documentation: How do you plan on documenting your project? Some ideas: videotaping, photographing, journaling, etc. _____
_____
_____

Technology:
How do you plan to integrate technology into your project? _____
_____
_____

ArtsBridge America: Weekly Project Plan

ArtsBridge Scholar: _____ Grade Level(s):_____
Discipline:_____ Host School:_____
Week of:_____ Host Teacher(s):_____
Project Plan title:_____ Week title:_____
Number of children per session: _____ _____ _____

Goal Presented by Teacher: What curriculum areas would the teacher like you to address this week? How can your arts discipline address those areas?

_____
_____
_____

I. Objectives

What do you plan on accomplishing within the week? What concepts, ideas, or theories will you teach? Remember, these should relate to the Big Picture and Bridges you outlined in your Project Description. Set at least 3 objectives for each week. Some words you may want to use: enhance, expand, continue, address, build, foster, develop, increase, identify, demonstrate, etc.:

-
-
-
-
-
-

II. Assessment:

Plan how you will assess whether you have met your weekly objectives. What are the specific ways the children will demonstrate they've learned what you hoped they would. Use the *ABA Categories of Learning* sheet to guide you. You want to make sure that you choose assessments that reflect basic learning and assessments that show more complex understanding. Will you document any assessment this week? How?:

_____
_____
_____
_____
_____
_____
_____
_____
_____

_____
_____
_____
_____
_____
_____

Likely misunderstandings: Think ahead. Where do you suppose the children might have a difficult time understanding concepts you are teaching?

- _____
  _____
- _____
  _____
- _____
  _____

Explain:

_____
_____
_____
_____
_____

III. Sequence of Instruction:

Activities: What activities will you do with the children? Be sure to give the amount of time planned for each, and order them in sequence they will need to be presented. Activities should lead the children to your learning objectives and many should link to the VPA State Standards (list standard by title and number after activity). If an activity requires a step-by-step process that you feel should be explained in detail, please provide a separate sheet with those directions.

1.

2.

3.

4.

5.

6.

7.

Resources/materials: List all of the resources and materials you will use in the classroom this week. Include your vocabulary for this week, as well.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. Vocabulary:
    a. _____
    b. _____
    c. _____
    d. _____
    e. _____
    f. _____
    g. _____
    h. _____

Documentation: How will you document your lessons this week? Some ideas: videotaping, photographing, journaling, etc.

_____
_____
_____

Assignments: What assignments will you give the children?

_____
_____
_____

IV. Reflection:

This is the part of the weekly template that gives you a moment to look back on the lessons taught. Reflect upon how your lessons could have gone better or how they went well and why. If they didn't go as planned, what do you think you could have done that would have helped? If they went well, were there certain things that happened that helped them go that way? Feel free to write as much as you would like.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Understanding and Using ABA Learning Categories

The ArtsBridge America (ABA) Categories of Learning are based on and expand upon Bloom's Taxonomy of Learning. Bloom's Taxonomy was originally developed to describe different types of learning—from the most basic to the more advanced—and has played a significant role in educational planning for many years. As you can see, the ABA Categories start with Knowledge, the most fundamental aspect of learning. Can pupils define a term, recall a date, quote a person from history, etc.?

As category levels increase, you will see that learning becomes more complex and integrated. We begin to determine whether pupils can take the information they receive and process it in more sophisticated ways. In other words, can pupils apply what they have learned to other settings? Can they put themselves in the place of a figure from history and assume this role in a realistic way? Can pupils process information and make recommendations to others based on what they know?

The ABA Categories are unique in that they incorporate Emotional Understanding, which is critical to arts learning. You will most likely see Emotional Understanding woven throughout your assessment of pupil learning during your project.

In your classroom, you will see all types of learning, and they may not appear in a chronological or linear way. In fact, you will see that certain pupils will be able to analyze, explain, or judge, but may have trouble recalling specific dates or names. They may do all simultaneously. The goal of the ArtsBridge America scholar is to help pupils realize their full intellectual potential by presenting engaging and exciting information and materials. Perhaps you can recall a course that made you recall dates, times, periods, and people, but did not challenge you further. In other words, you did not get a chance to go much further beyond Knowledge and Comprehension—it was probably very boring!

Research shows that all children can learn and that the teacher plays a significant role in cultivating young minds. By presenting pupils with activities that span the ABA Categories of Learning, ArtsBridge scholars play a vital part in the process.

"THE BIG PICTURE" or *What is Your Project About*?

Many times the skills we teach or the art forms we work with seem to exist for their own sake as separate entities to be learned: How to model with clay, how to play an arpeggio, how to execute a perfect plié. Yet by themselves, these are only components of the Project Design, they do not as yet indicate what learning these things will contribute to lasting knowledge, capable of application and transference to other situations and learning occasions. In short, ArtsBridge students need to relate their particular lessons to a "big picture," to life-long learning goals. Here are some examples of excellent ideas that don't quite link up to a big picture:

- This example is adapted from *Understanding by Design*:[5] Coordinated activities in a third grade classroom around the theme of apples yielded some wonderful activities such as writing a creative story involving an apple, learning about different types of apples, making an applesauce recipe in larger quantities than the original, and visiting an apple orchard. But these linkages were merely superficial, only tied to the theme of apples without reaching out for enduring understanding. Here are some suggested conceptual questions that might lead to a Big Idea for this unit: How have planting, growing, and harvest seasons affected life in the United States over the years? In our region? How have children's roles at harvest time changed? Do we still need to close schools for nearly three months in the summer? How do the art activities relate to these questions?

- At Davis, a student was teaching primary colors in conjunction with first grade weather studies. Painting umbrellas in primary colors seemed to link her skills with the weather topic, but there was no larger concept to take away. Thinking about the properties of paint, she came upon the idea of having students paint rain falling and letting colors mix, thus combining the dynamics of weather with the abilities of primary colors to yield other colors as they mix. Something larger--about change, nature, color, and artifice was then the subject of the project—this clarified the big picture.

- In a unit on world dance here at Irvine, the connections between learning Vietnamese harvest dance movements and the activities of harvesting in the real world seemed like a satisfactory Big Picture. But beginning to explore the relationship of embodied experience (actual labor) to art is a bigger picture, and the function of art as a reflection of reality but also an imaginative re-creation of reality is even bigger. Does art lead or follow?

- Conceiving of the Project Description in terms of aiming at Enduring Understanding(s) of a Big Picture requires students to ask questions about what they are teaching in relation to the problem presented by the teacher, but also to go beyond the obvious to a further level of complexity and analysis. Some helpful questions to get this process started are:

(1) Why are you teaching these particular lessons? What outcome are you hoping for?
(2) How will these lessons help students make creative sense of their world?
(3) What will be learned about art and its relationship to culture through these activities?

---

[5] Wiggins, Grant and Jay McTighe, *Understanding by Design* (1988).

When it's time for the Weekly Project Plans, the evidences of understanding students decide upon should correlate to the enduring understanding of the big picture they are trying to foster. Keep returning to those larger goals as you structure the smaller, sequential tasks.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

REPRODUCTION RELEASE

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: Designing for the Future: Curriculum Planning for a National Network of Arts Education Partnerships	
Author(s): Jill Beck and Morgan Appel	
Corporate Source: University of California, Irvine	Publication Date: 04/07/2003

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign at the bottom of the page.

The sample sticker shown below will be affixed to all Level 1 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

Level 1

☑ Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g., electronic) *and* paper copy.

The sample sticker shown below will be affixed to all Level 2A documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

Level 2A

☐ Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only

The sample sticker shown below will be affixed to all Level 2B documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2B

Level 2B

☐ Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Signature:	Printed Name/Position/Title: Jill Beck, Dean	
Organization/Address: ArtsBridge, UC Irvine, 101 HTC, Claire Trevor School of the Arts, UC Irvine, Irvine, CA 92697-2775	Telephone: (949) 824-6612	FAX: (949) 824-2450
	E-Mail Address: jillbeck@uci.edu	Date: 04/07/2003

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, *or*, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:
Address:
Price:

IV. REFERRAL OF ERIC TO COPYRIGHT/REPRODUCTION RIGHTS HOLDER:

If the right to grant this reproduction release is held by someone other than the addressee, please provide the appropriate name and address:

Name:
Address:

V. WHERE TO SEND THIS FORM:

Send this form to the following ERIC Clearinghouse:

ERIC/CHESS
2805 E. Tenth Street, #120
Bloomington, IN 47408

However, if solicited by the ERIC Facility, or if making an unsolicited contribution to ERIC, return this form (and the document being contributed) to:

ERIC Processing and Reference Facility
4483-A Forbes Boulevard
Lanham, Maryland 20706

Telephone: 301-552-4200
Toll Free: 800-799-3742
FAX: 301-552-4700
e-mail: ericfac@inet.ed.gov
WWW: http://ericfacility.org

EFF-088 (Rev. 2/2001)